Version 2.0 — April 2026

LIVE HERE LOVE HERE

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Hello

This document sets out the basic guidelines for the successful implementation of our Live Here Love Here brand identity. Our objective is to provide a flexible framework of practical guidelines that ensure global consistency, whilst providing scope for creativity and initiative. To make it truly impactful it needs to be applied consistently. Everyone has a part to play in doing this and bring our brand to life — these elements are here to help you.

Visual Overview

This is a visual overview of the elements we've built up to bring the new Live Here Love Here visual identity to life.



Stacked Logo mark (mono)

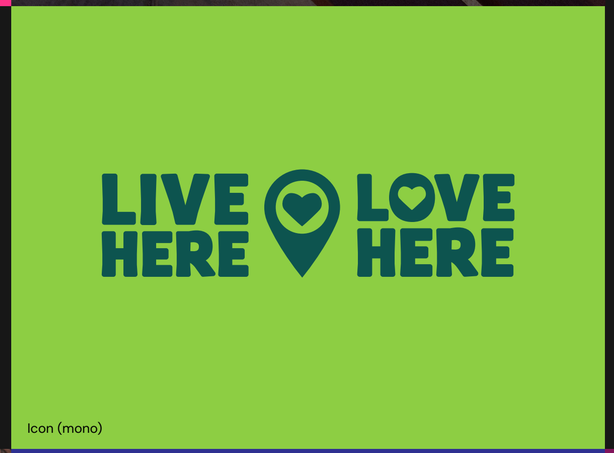


Merchandise Application

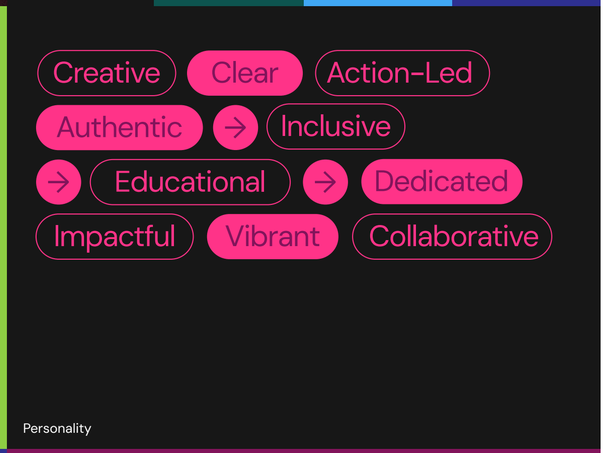

Colour

A people-powered organisation leading environmental action, community wellbeing and sustainable behaviour change.

Messaging



Icon (mono)



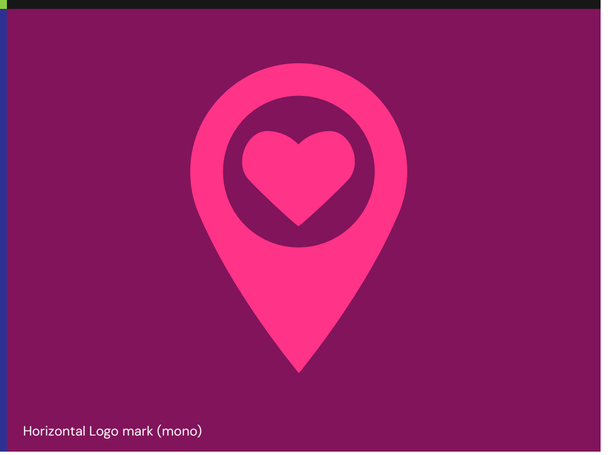
Personality



Merchandise Application



Typography


Horizontal Logo mark (mono)

Meet Our Brand

In this section, we outline who we are, our personality, and why we choose the words we use.

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01

Live Here Love Here is a people-powered movement dedicated to inspiring positive environmental change across Northern Ireland. We connect individuals, communities, schools and partners with the places they live, supporting learning, education and everyday actions that protect and enhance our shared environment.

From grassroots initiatives to national campaigns, we empower people to take pride in their surroundings and play their part. Together, we’re creating a cleaner, greener, more connected future for everyone who lives here and loves here.

Creative

Clear

Action-Led

Authentic

→

Inclusive

→

Educational

→

Dedicated

Impactful

Vibrant

Collaborative

How Our Personality Comes to Life

Our tone of voice is how our personality shows up in the real world. It turns what we stand for into something people can feel, understand and act on.

Whether we're speaking to communities, partners or individuals, our language should be clear, human and motivating - helping people see their role and feel empowered to take part.

It should always be:

Human.
Clear.
Positive.
Action-led.

On Brand vs Off Brand

OFF BRAND
"Residents are advised to dispose of waste responsibly."
"Environmental degradation is a growing concern."
"Participation is encouraged across communities."

Feels: formal, distant, instructional, passive

ON BRAND
"Put it in the bin. It's a small thing that makes a big difference."
"Let's look after the places we all share."
"Get involved. Every action counts."

Feels: human, simple, inclusive, action-led

TONE PRINCIPLES

Be clear, not complex
Say it simply. Avoid jargon.

Be encouraging, not instructive
Invite action, don't lecture.

Be positive, not negative
Focus on what people can do.

Be collective, not individualistic
Use "we", "together", "our place".

Be active, not passive
Lead with action and momentum.

This is a summation of our strategy document. Please see the strategy document for a more comprehensive breakdown of our mission and goals.

We are a people-powered charity, providing opportunities for environmental education, action and community wellbeing.

Purpose

We inspire change

Mission

To connect people and nature

Vision

Thriving, resilient and healthy communities who care deeply for the world around them

Educate

Imaginatively closing the knowledge gap

Engage

Celebrating and empowering change makers

Empower

Connecting people and creating opportunities for action

BRAND ARCHITECTURE IN PRACTICE

How the Structure Works

Live Here Love Here operates as a single, unified masterbrand.

To support clarity and navigation, two internal strands organise how we deliver our work:

- **Community**
- **Education**

These are not sub-brands. They are functional signposts that help audiences and partners understand and access the breadth of what we do.







Visual Expression

Community and Education can be expressed using the Live Here Love Here visual language:

- Set in the Babysans typeface
- Supported by the heart pin icon as a prefix

The heart pin acts as a visual shorthand for Live Here Love Here, ensuring both strands remain clearly connected to the masterbrand.

When to Use

Use Community and Education to:

- Structure website navigation and content
- Categorise communications (e.g. newsletters, reports)
- Help audiences quickly understand the type of activity

When Not to Use

Community and Education should not be used:

- As standalone logos or sub-brands
- In campaign or advertising creative
- In place of the Live Here Love Here logo

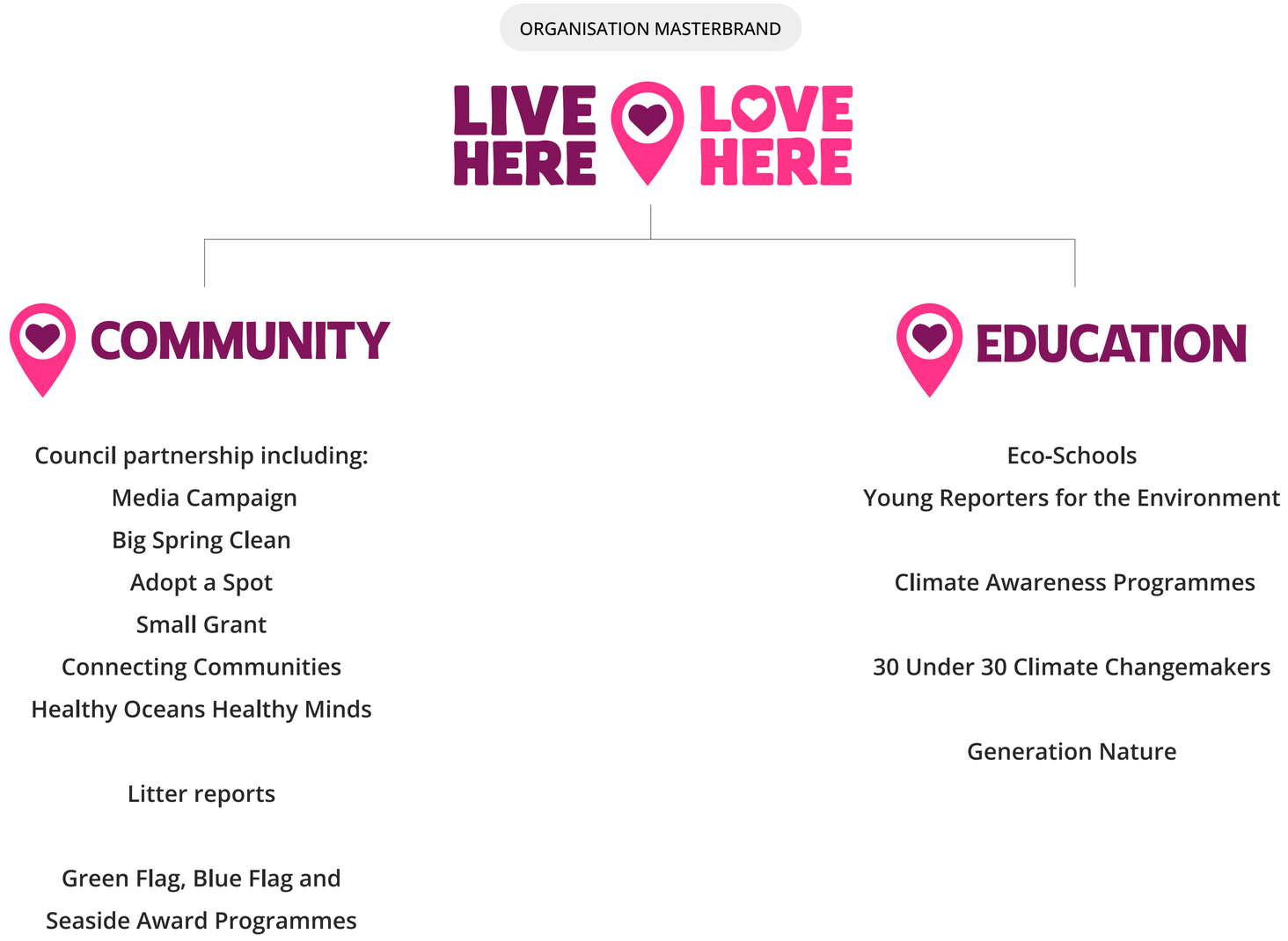
Key Principle

Live Here Love Here is always the brand.

Community and Education simply help organise and navigate our work.

Organisational Principle

This structure shows how all activity sits under a single Live Here Love Here masterbrand, organised into Community and Education strands. These strands help structure delivery and understanding, while all external communications remain unified under one brand.



Our Logo

Our logo is the central element in our visual communications system. It is a universal signature across every channel and is the most immediate representation of our company, our people, why we choose the words we use and how we've decided to show up in the world.

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02

Stacked Lockup



Horizontal Lockup



Logo — Primary Mark
The logo is our primary logo. It consists of the icon and wordmark locked up into a single mark. The logo is meant for use in the majority of external facing communications. This version is the default.

Icon — Secondary Mark
The icon, is our secondary mark. It is the graphic portion of the logo and consists of the heart pin. The icon is meant for use in context where high brand recognition exists, such as on product, emails, on digital properties, and for internal use.

Wordmark — Tertiary Mark
The wordmark is our tertiary mark. It is the typographic portion of the logo and consists of the custom typeset characters in our name.

Two Colour







Single Colour













Two Colour







Mono





Typeface: Baby Sans
Weight: Custom
Tracking: Custom
Case: Uppercase
Colour: Variations

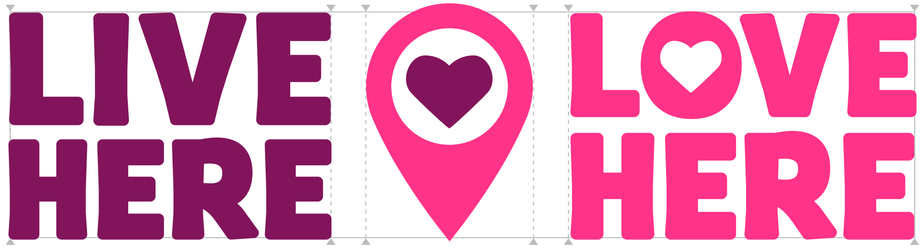
The reduction in complexity of colour application within the new Live Here Love Here logomark allows for more malleability. There may be times where the most legible version of the mark is single colour.

Very often, when placed over photography, using the mono version of the mark ie. Clean white will be the best option. The appropriate variation of the mark, either stacked or horizontal will also be contextual.

Stacked Lockup



Horizontal Lockup



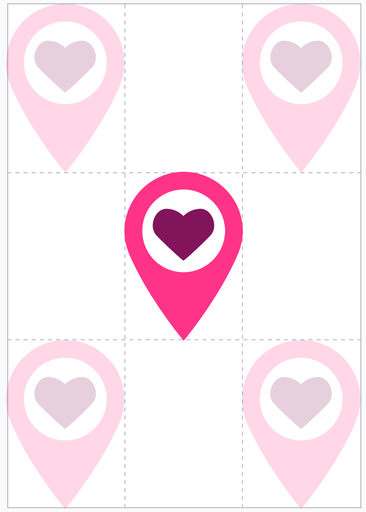
Typeface: Baby Sans
Weight: Custom
Tracking: Custom
Case: Uppercase
Colour: Variations

The specification of the logo are here to show the anatomy of the logo. These are not meant as instructions of how to build your own version of the mark. Official logo files are available in all manner of applications.

Gridding out the logo composition like this allows you to see the visual balance we've creating in this evolution of the mark. The heart pin is balanced to fit perfectly alongside the type. The logotype has been custom kerned and optically balanced.

With the horizontal lockup, we've resolved the imbalance of the heart pin placement in the original Live Here Love Here mark whilst retaining characteristics of the primary stacked composition.







The clearspace ensures legibility and impact of the logo by isolating it from competing visual elements, such as text and supporting graphics. This space should be considered as the absolute minimum safe distance, ensuring the logo has plenty of room to breathe. As a rule, the minimum clearspace around the logo is repesented in the above visual. If you are using the icon instead of the logo, the same rules apply.

When scaling the logo, a minimum size must be adhered to so that legibility is retained. When printed, the logo must be at least 6mm in height. When displayed digitally, it must be at least 20px in height.

We use the heart pin icon for our favicon and social avatars. This mark maintains legibility at small sizes and works in two colour or single colour executions.

The stacked logo composition works well for the social avatars. The colour application is malleable here, working in one or two colours.

Favicon









Social Avatar









Our colour palette is flexible and allows for unique and ownable colour combinations, but colour pairings need to be regulated to maintain a consistent brand impression.

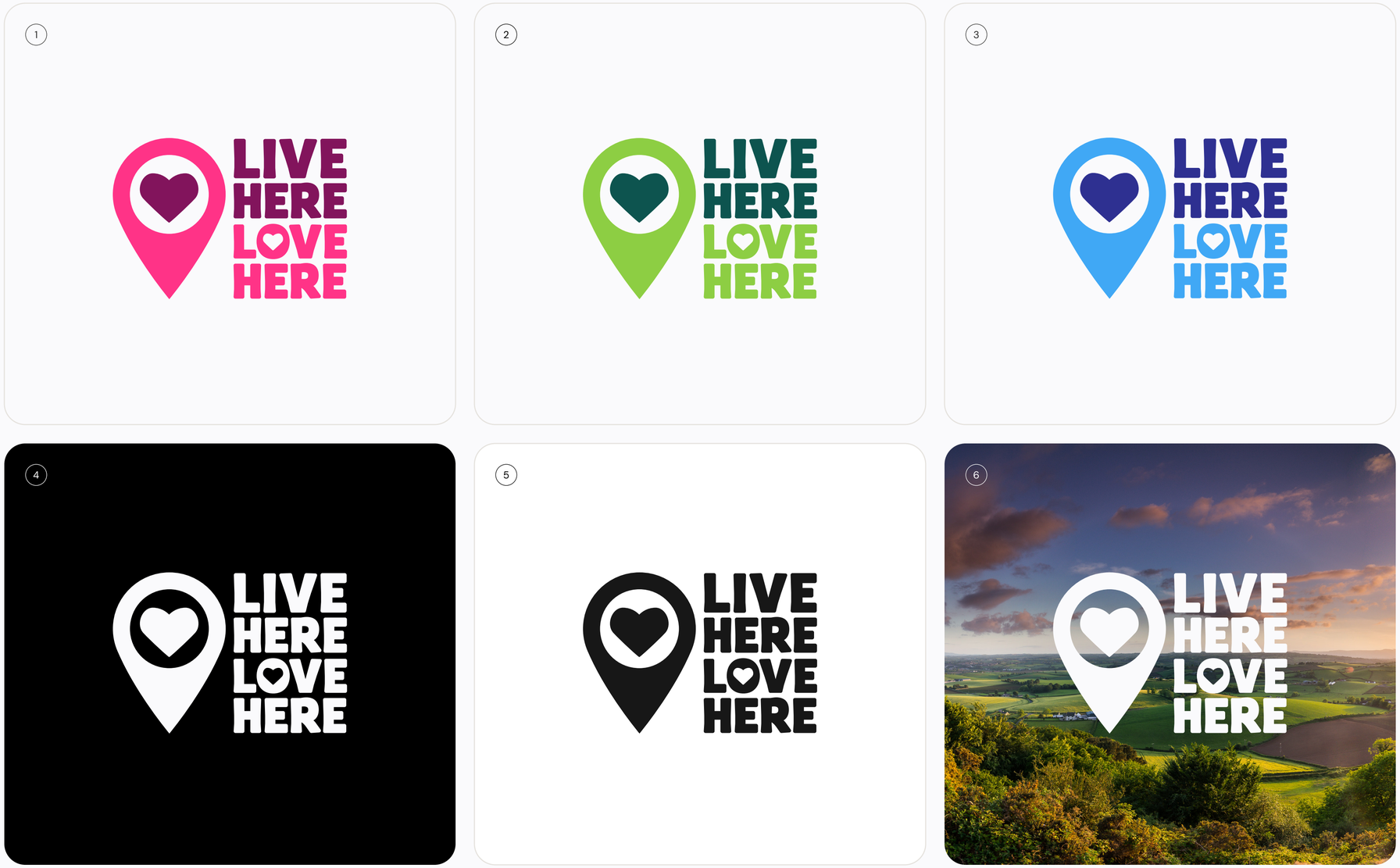
Colour is the first visual thing we remember, and a powerful asset in building brand recognition. Our main colour combinations are Bright Spark and Magenta Plum, Spring Meadow and Harbour Green and Clear Sky Blue with Horizon Blue.

The main considerations for application are contrast and competing with other visual elements. In cases where legibility is a concern, default to use of either the black or white logo options.

Over photography, you may use Clean White, but ensure it is clear and legible.

The final note on colour refers to signalling and territories. Colours should continue to align with programmes intuitively. If legibility is affected by other elements in your visuals, use the Clean White, mono execution.

1. Bright Spark & Magenta Plum
2. Spring Meadow & Harbour Green
3. One Colour execution example
4. White on black backgrounds
5. Black on white backgrounds
6. Clean White for use on photographs

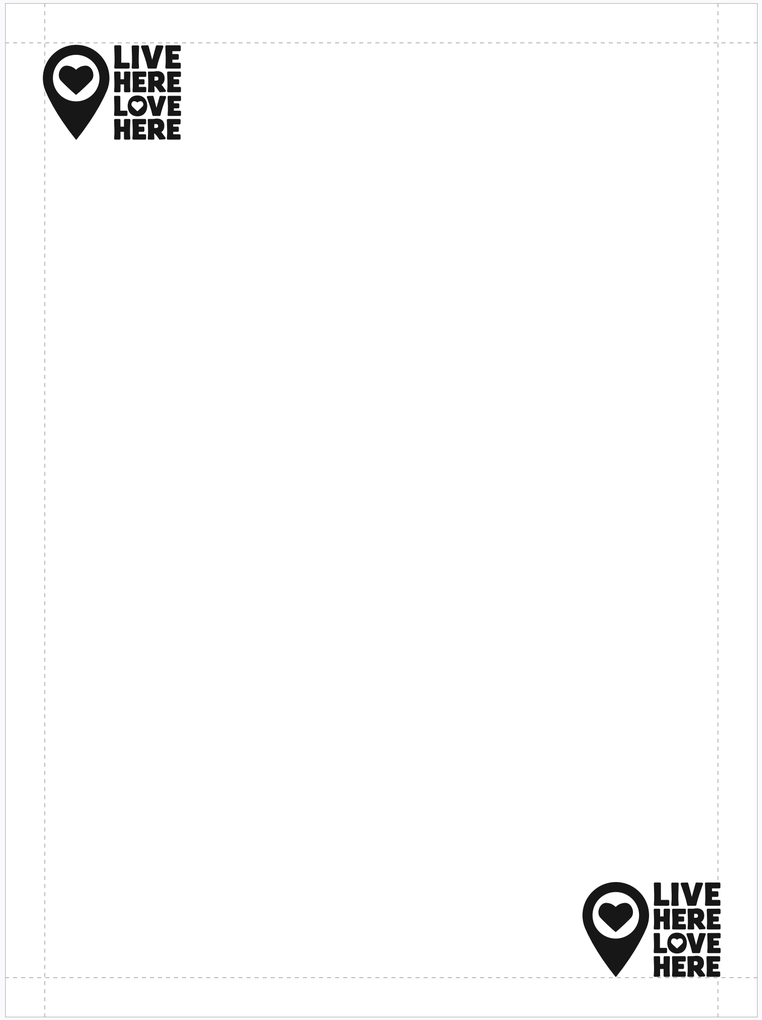


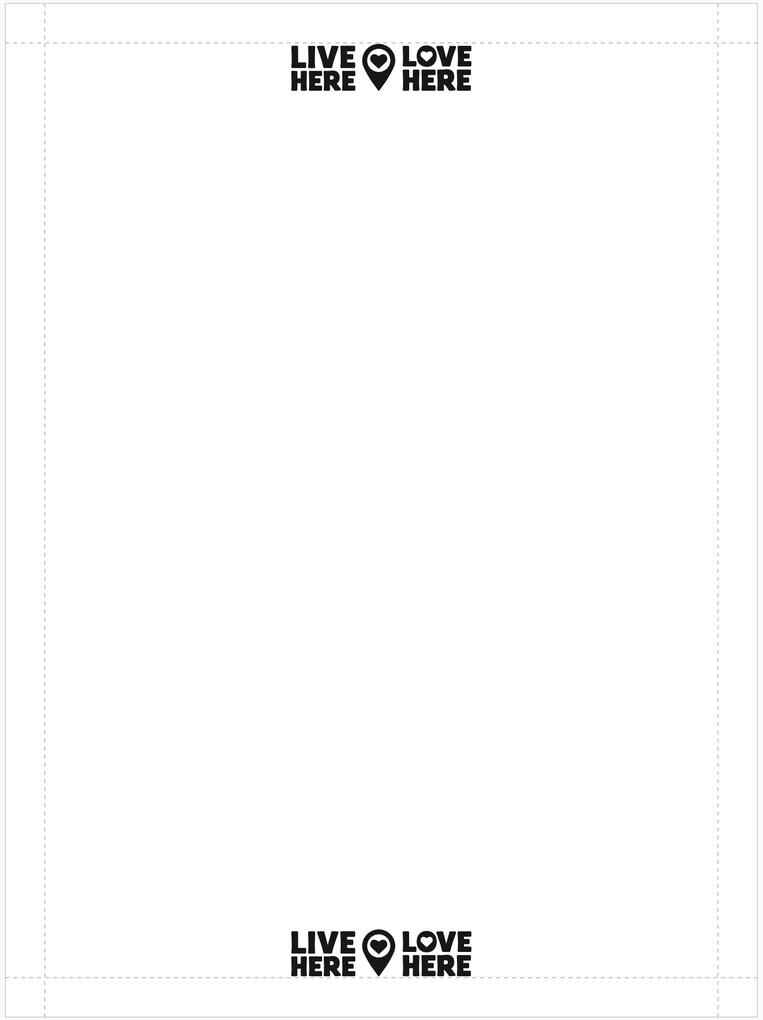
Placing our logo in the corner makes it nice and visible without taking up too much room, especially digitally. The placement options are:

1. Top left corner
2. Bottom right corner
3. Centred top & bottom

The rationale for this is the serial position effect; the eye tends to scan left to right from top to bottom so these placements hit nicely on the first or last thing a viewer takes in.

Note, that specific context may play a part in application. This is just some general guidance. For most paperwork it's likely the mono black version will be most cost effective if documents are being printed.





It is important that the appearance of the logo remains consistent. The logo should not be misinterpreted, modified, or added to. No attempt should be made to alter the logo in any way. Its orientation and composition should remain as indicated in this document. To illustrate this point, here are some mistakes to avoid.



Don’t outline the logo



Don’t distort the logo



Don’t place the logo on an angle



Don’t add effects to the logo



Don’t change the transparency

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Colour

Colour means everything to us. It brightens our day and helps define who we are. It's one of the strongest elements we use to connect with our audience. It simultaneously establishes tone and aids in the recognition of our brand across all communications, thus the balanced use of colour is crucial.

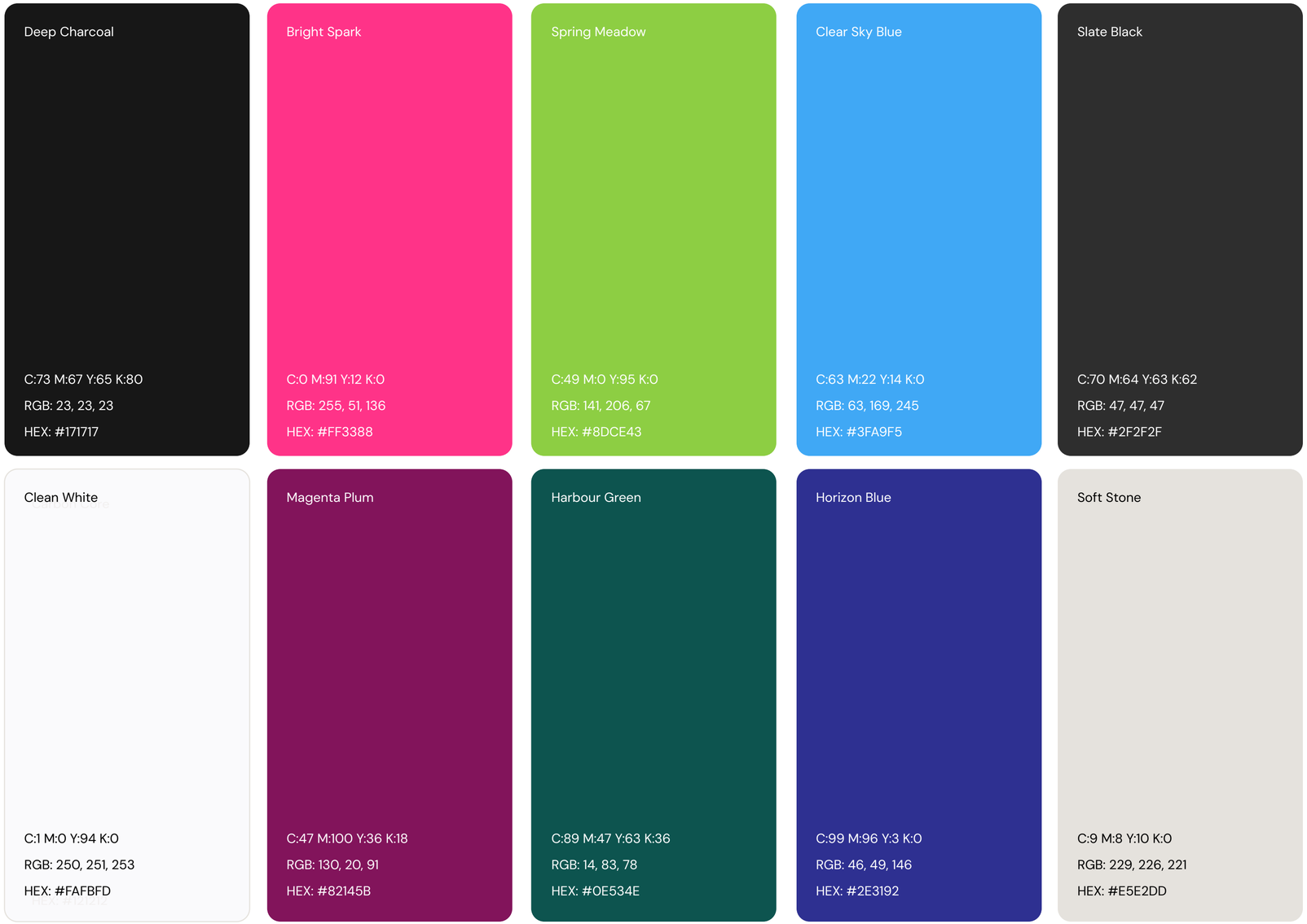
03

Evolved Live Here Love Here colour palette. An evolution toward punchier hues and sharper contrast, the updated palette strengthens digital performance, improves accessibility, and unifies the brand with a more contemporary, scalable colour system.

Different combinations of colour can change the tone and appearance of an asset so it is important to consider how they work together.

To help achieve greater brand recognition it is important that our colour palette is applied consistently.

The addition of Slate Black and Soft Stone are more geared toward web application to soften the appearance of copy, for example, or to help bring depth to user interafces.



Our colour combinations for our logo are set with examples given in Section 2.2 Colour variations.

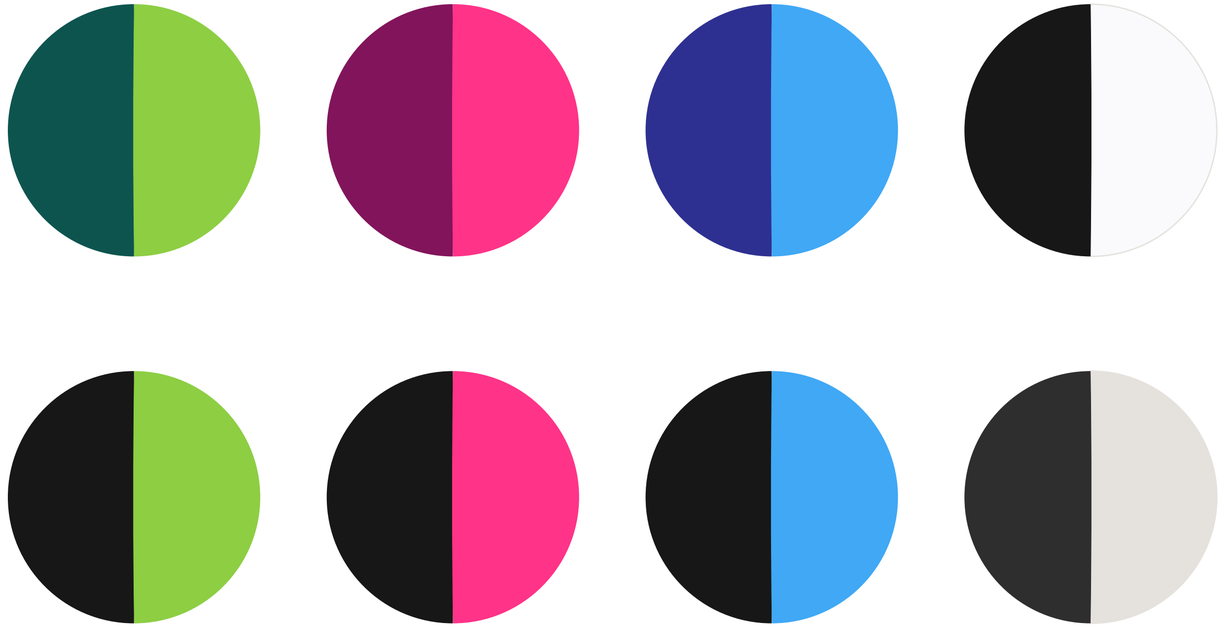
The general advice on colour when approaching web and social media expressions is that the colour should compliment eachother, not compete and ultimately that legibility is the most important consideration.

This often means brand colours are used sparingly with neutrals providing the base for visuals so things to get overwhelming. We will provide examples later in this document.

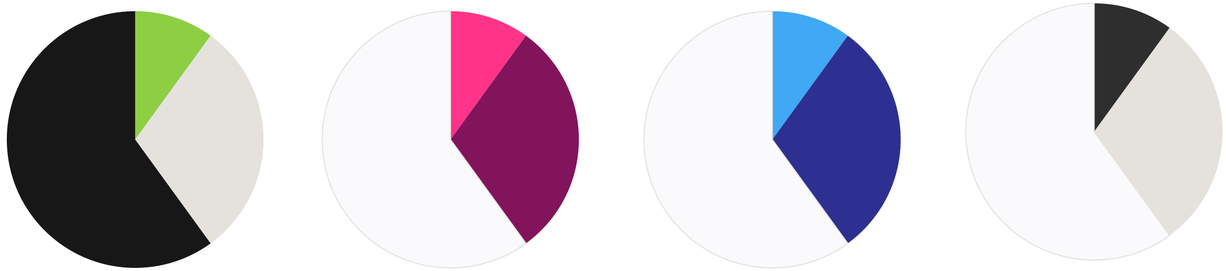
Colour balance
This is more applicable to colour use on the web where the neutral colours in the palette will be more prominent.

A simple rule for creating balanced colour palettes is the 60/30/10 rule. This is where the dominant colour takes up 60% of the palette, the secondary colour takes up 30% and accent colour takes up the remaining 10%. This formula works because it creates a sense of balance and allows the eye to move comfortably from one focal point to the next.

2 Colour Combinations



3 Colour Combinations



Our colour combinations are purposefully complementary, striking and accessible. They were made to match up, so let's keep them that way. Here are a few high contrast combinations.

A simple rule is that we can substitute are dark colours for Deep Charcoal and our light colours for Clean White.



LIVE HERE LOVE HERE

Educate
Engage
Empower



WHAT WE DO

A people-powered organisation leading environmental action, community wellbeing and sustainable behaviour change.

livehere lovehere.org

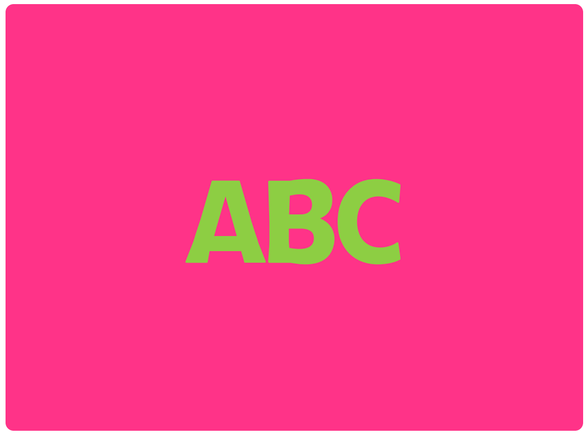


LIVE HERE LOVE HERE

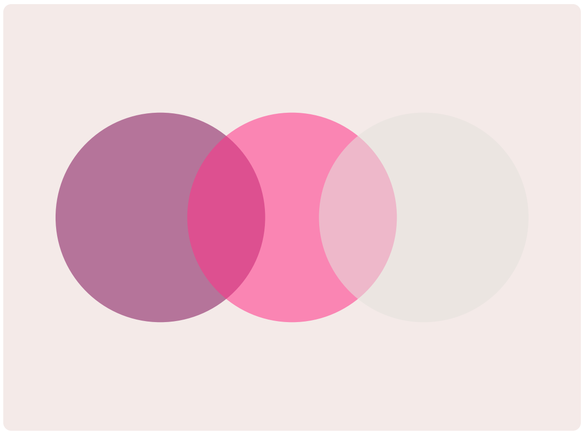


Some examples of misuse of colour. This will extend to creation of marketing assets and social media posts.

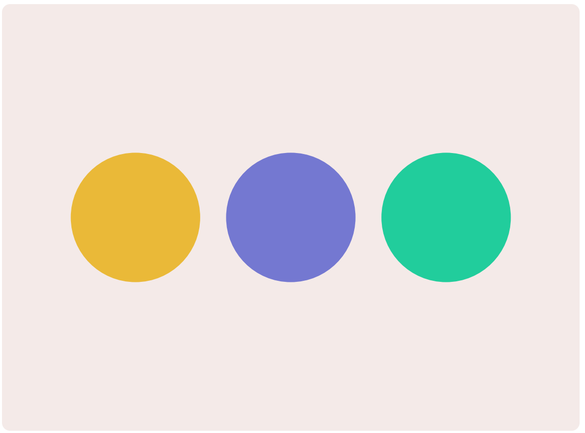
The overarching recommendation where things might get too busy or confusing is to simplify. Get back to using at maximum 3 brand colours. Where there are partner logos for example, make those mono to reduce visual noise.



Don’t use illegible colour combinations



Don’t adjust the transparency of colours



Don’t modify the brand colours



Don’t create gradients out of our colours



Don’t modify logo colour

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Typography

Typography is an essential element in our visual language. Our typographic system is built on legibility and accessibility. It’s clear, bold, and endlessly expressive. It’s a keystone of our identity, and through careful and consistent application of typographic principles across all communications, a vital tool in building brand recognition.

04

Typography is a key element in our brand. It works to maintain consistency, create clarity and provide equity to our brand. It is important to adhere to the typographic hierarchy specified in this document to help achieve brand consistency and recognition.

We use Babysans for our headlines and Open Sans for our small headlines, subheads and body copy.

Display Headlines	Babysans

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789!@#$%^&*()[]+

Headlines & Subheads	Open Sans — Semibold - Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789!@#$%^&*()[]+

Body Text	Open Sans — Light - Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789!@#$%^&*()[]+

Our primary typeface is Open Sans. It is highly legible, humanist sans-serif typeface that compliments our logo.

Known for its friendly, neutral, and open-letter forms, it is optimized for digital interfaces, print, and mobile, featuring a large x-height, wide characters, and excellent readability at small sizes. this makes it the perfect functional typeface for us.

Always default to Open Sans. Unless you're being expressive, use Open Sans to make sure you communicate easily with everyone.

Typeface Weights
We use five weights of Open Sans throughout our communications. To ensure sufficient contrast, skip a weight. Never pair two weights that are one grade from each other, such as Regular and Medium.

Download Link

Open Sans

Open Sans Light

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 — !?$£€¥%

Open Sans Regular

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 — !?$£€¥%

Open Sans Medium

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 — !?$£€¥%

Open Sans Semibold

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 — !?$£€¥%

Open Sans Bold

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 — !?$£€¥%

01234
56789
l$£%

Babysans

Our headline typeface is Babysans. It is a playful, rounded sans-serif font family designed to bring a warm, charming aesthetic to our brand.

Babysans's informal, fun and playfulness make it the perfect typeface for us. We use this typeface for our headlines to keep the consistency with our brand.

This is a licensed typeface through a font foundry. You will need to request the .OTF file to use this in software.

Typeface Weights
We use one weight of Babysans throughout our communications. The logotype itself is custom kerned, weighted and manipulated and as such, we shouldn't make attempts to replicate it.

However,we can use the typeface in its standard weight and kerning for initiative naming, headline CTAs and where we want to infuse the brand personality more.

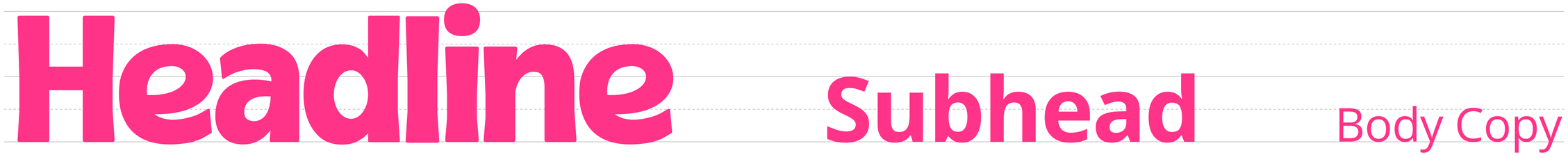
Download Link

Babysans

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 — !?$£€¥%

01234
56789
I$£%

When creating layouts using all typefaces, clear hierarchy can be established by making sure subheadlines are no larger than 50% of the ascender height of the headline and body copy is no larger than 50% of the cap height of subheadlines.

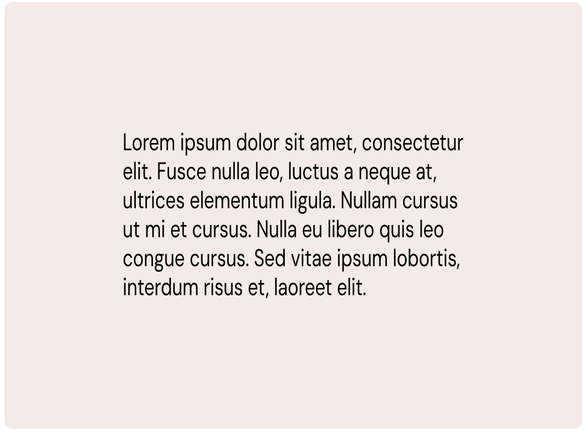


Babysans

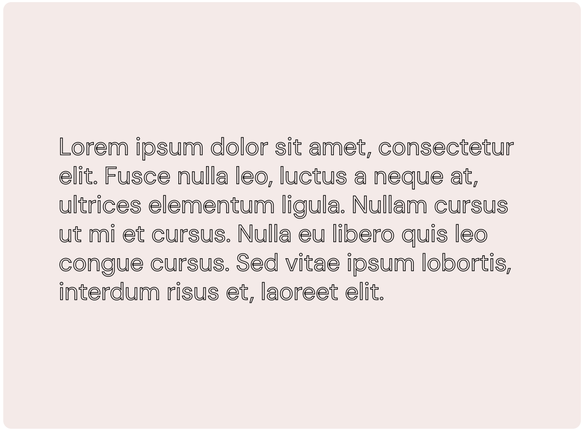
Open Sans Bold

Open Sans Regular

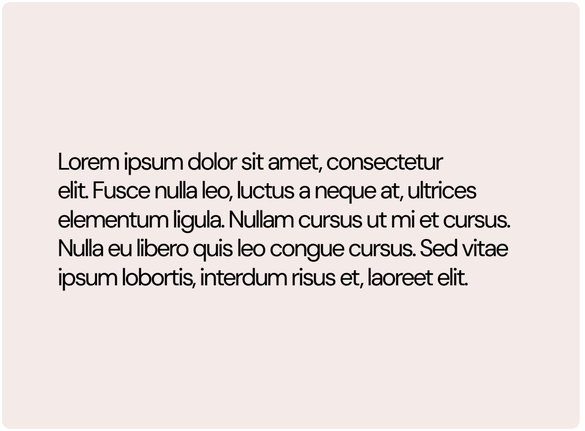
Good typography is extremely important in both internal and external communications. It adds clarity to messaging and instills confidence in audiences. Outlined are some common practices that weaken the powerful effects of typography.



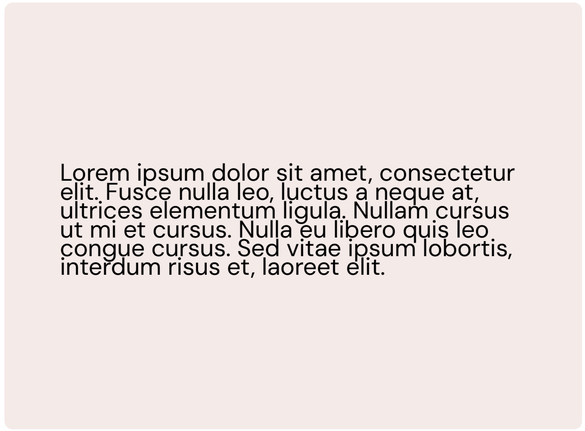
Don’t stretch or distort type



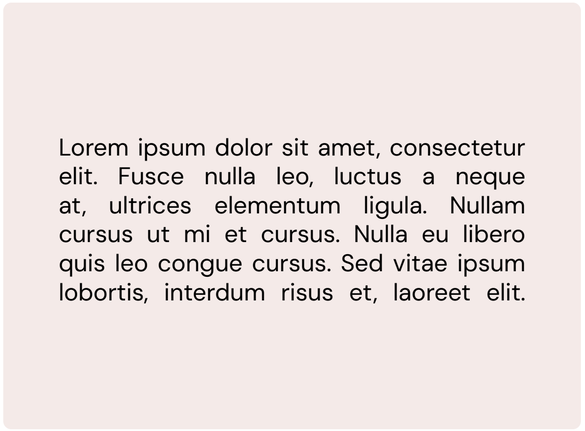
Don’t outline text



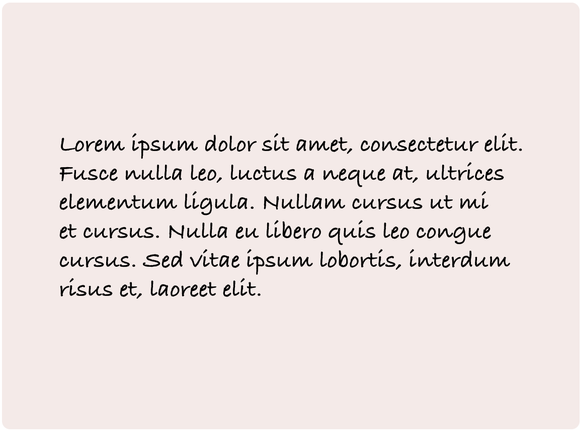
Don’t use tracking that is too tight



Don’t use leading that is too tight



Don’t justify paragraphs



Don’t use unapproved fonts

5.1 Photography Overview 35-37

Photography

Photography is one of our most essential tools. Whether for still photography or video, the immediacy of the images we capture allows us to connect with our audience on another level. A distinctive natural photographic style has been created to portray our vision and brand values.

05

This is the heart of the Live Here Love Here brand - people taking action together.

Photography should feel:

- Candid and natural, not staged
- People-first, showing individuals and groups actively engaged
- Inclusive and representative of all communities

Capture real moments of participation:

- Litter-picking in urban, rural and coastal settings
- Schools (primary, secondary, SEN) engaging with activities
- Community groups and gardens in action

Focus on:

People doing, not posing.













These are more structured moments but should still feel warm and human.

Photography should:

- Capture genuine emotion and interaction
- Show pride, achievement and community spirit
- Avoid overly formal or corporate staging where possible

Group shots are appropriate here, but should still feel:

- Relaxed
- Approachable
- True to the brand’s personality













When capturing photography for reporting purposes (e.g. litter, dog fouling, environmental issues), imagery should go beyond simply documenting the issue. While accuracy and clarity remain important, photography should also reflect the Live Here Love Here brand - an action-led, people-powered movement.

Where possible, include a subtle human presence within the frame. This could be an out-of-focus hand reaching to remove litter, a figure in the background, or a sense that action is about to take place. This approach shifts the image from passive documentation to active storytelling.

By introducing the human element, we reinforce the idea that change is driven by people. Even in evidence-based imagery, the focus should remain on action, responsibility and the role we all play in improving the places we share.













Application

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06

With Live Here Love Here as masterbrand, every asset can follow a clear and disciplined hierarchy. Strengthening recognition while reducing visual clutter.

Comms Hierarchy Example

1. The Big Spring Clean
(initiative – leads visually)

2. Do One Small Thing
(call to action – campaign message)

3. Partner / funding attribution/ Council line
(only where relevant)

4. Live Here Love Here
(masterbrand – single anchor mark)



An important part of creating social posts moving forward is to switch to portrait ratio when creating visuals in order to implement correct hierarchy. (1080px x 1350px)

This creates space for copy and imagery that you lose when create square (or smaller) posts.

Partner Programme Social Examples
Here, we follow the established hierarchy of initiative, CTA, endorsement and masterbrand positioning.

This also sees the use of the partner programme colour palette to enhance the sense of cohesion and alignment.

For the Young Reporters of the Environment post, you can see how only manipulating type size can maintain hierarchy. The formula is essentially, big text, small text, logos and appropriate imagery.

Partner Programme Social Example



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Partner Programme Social Example



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An important part of creating social posts moving forward is to switch to portrait ratio when creating visuals in order to implement correct hierarchy. (1080px x 1350px)

This creates space for copy and imagery that you lose when create square (or smaller) posts.

Organic Social Post Social Example
Whilst in most instances we'd favour the endorsement line presented in the OOH example, there will be occasions where the council logos and other partners must feature.

This example shows how that logo lock-up can function whilst letting the text and imagery be the hero. We also see use of the horizontal Live Here Love Here logo lockup.

The second post is an iteration of the established hierarchy laid out in the OOH example, showing how malleable the system is across different touchpoints.

Organic Social Post Example



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Organic Social Post Example



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The example email formats here cover composition, typography, imagery and button styles. These are not prescriptive but provide a good steer for best practice.

Compositions:
• Z Pattern layout
• Inverted Pyramid layout.

Typography
• BabySans for emailer title.
• Open Sans Bold for Section Headers.
• Open Sans Regular for Body copy.

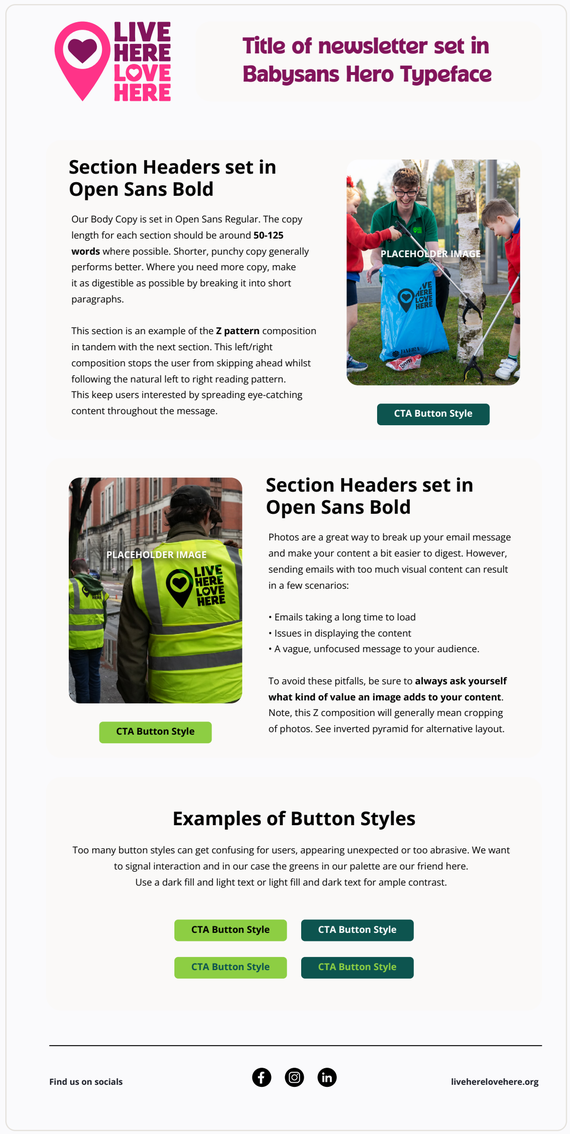
Imagery
The Z pattern composition will lend to portrait photos or cropped images. The inverted pyramid is for hero images.

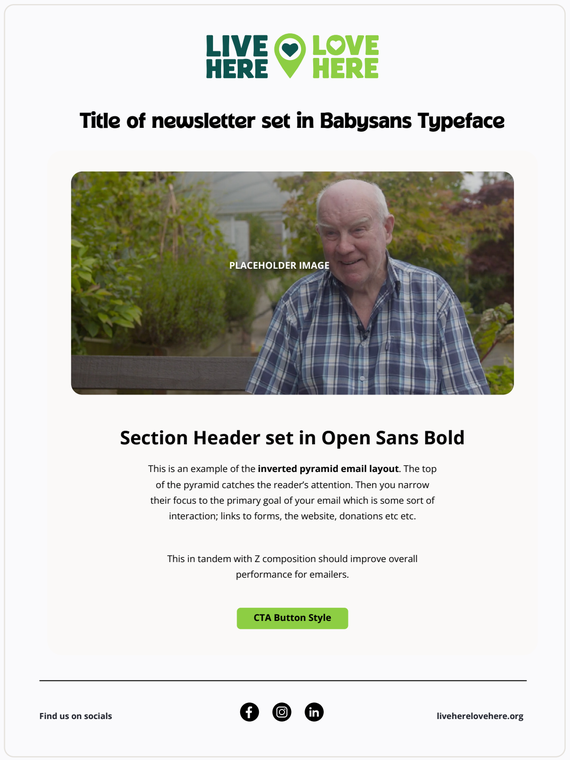
Button Styles
• Harbour Green on Spring Meadow
• Spring Meadow on Harbour Green

Higher Contrast
• Deep Charcoal on Spring Meadow
• Clean White on Harbour Green

Other brand colours can be used in the same manner but keep the same colour treatment within the same newsletter. **Do not** use a mix of the palette within a single newsletter.

Miscellaneous Points
If you wish to replicate the subtle depth of sectioning here, these “cards” that hold the title and body copy are a 20% tint of the Soft Stone with rounded edges. Sentence casing for headers is best for legibility.





Pull-up banners should be treated as designed communications rather than fixed templates. These examples demonstrate how the brand's colour palette, typography and imagery can work together in flexible, expressive ways.

The oversized pin device provides a dynamic framing tool, allowing photography to become an integral part of the composition rather than a background element.

While the system is adaptable, care should be taken when applying it. Changes to copy length, hierarchy or image selection can quickly disrupt balance and impact. For this reason, a rigid templated approach is not recommended.

Instead, banners should be considered on a **case-by-case basis**, with layouts adjusted to suit content and context. Where possible, these should be developed or reviewed by a designer to ensure consistency, clarity and visual impact.



Partner brand and Programme-led pull ups will should, again, be considered on a **case-by-case basis**, with layouts adjusted to suit content and context.

The integration of partner brand logos, colours, typography or graphic elements may dictate the placement and composition of the Live Here Love Here branding.

Where possible, these should be developed or reviewed by a designer to ensure consistency, clarity and visual impact.

Here are a few examples.



Our Digital Reports prioritise simplicity, consistency, and accessibility.

Maintain Hierarchy: Use clear headings, subheadings, and larger text for titles to guide the reader through the report.

Optimal Font and Sizing: Use Open Sans for screen readability. Maintain a minimum of 8pt for screen text and ensure labels are legible.

White Space (Breathing Room): Use ample white space to separate components, reducing cognitive load and improving readability.

Type Scale (Not prescriptive but good practice):
Front Page Display Type: 130pt-160pt
Inner Page Headers: 44pt
Section Headers: 24pt
Body Copy: 16pt
Small Type: 8pt

Display Type:
The only instances of Babysans in use on Digital Reports is the Cover Typeface and the small logo placement on inner pages. If this feels like there's too much character for the document type, revert to Open Sans.

Data Visualisation:
Select appropriate charts to represent data. Use the same colours for categories throughout the entire report to avoid confusing the reader. Add notes, callouts or annotations to explain the "why", not just the "what".

Layout:
Depending on copy length and use of imagery, a mix of two, three and four column layouts will aid readability across reports. The example pages here are not prescriptive as there are hundreds of potential layouts to employ.

Example Report Cover



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Example Inner Page



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Example Report Cover



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Example Inner Page



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As the organisation evolves, there is a clear opportunity to bring programmes together within a more unified digital experience. The following principles outline how the brand and organisational structure could translate into a cohesive platform, while allowing flexibility for future development.

These principles are intended as high-level guidance to illustrate how the brand and organisational structure could translate into a digital environment. They are not prescriptive and do not replace the need for a dedicated UX/UI process.

Any future decisions around website structure, content and functionality should be informed by user research, data analysis, journey mapping and technical requirements. A more rigorous discovery and design phase would be required to fully define an effective web strategy.

Move towards a unified digital ecosystem

Over time, the digital experience should move towards a single, cohesive platform that brings together all programmes under one clear structure.

This could evolve from the current multi-site setup into a **centralised website with distinct programme areas.** Consolidation would improve clarity, reduce duplication and strengthen overall brand recognition.

Structure content around Community and Education

The emerging organisational structure provides a clear opportunity to organise the digital experience around two core pillars: Community and Education.

This structure could inform:
- Navigation
- Landing pages
- Content grouping

Create clear pathways based on user intent

Users should be able to quickly understand where to go based on what they want to do

For example:
“Get involved in your community” > Community programmes

Keep journeys simple and action-led. Avoid overlapping or duplicated content across sections.

Let content lead, not brand colour

Digital interfaces should prioritise clarity and usability over strong brand colour application.

Use neutral/light backgrounds for readability.

Apply colour selectively to:
- Identify Community vs Education
- Highlight calls to action
- Signal programme area

Maintain consistency across programme areas

While Community and Education may differ in tone, they should feel part of one unified system.

- Shared type & layout principles
- Consistent spacing and grid logic
- Common navigation patterns

Prioritise key actions and participation

The platform should clearly guide users toward meaningful actions.

- Get involved
- Apply / Participate
- Learn / Explore
- Use clear calls to action and reduce unnecessary complexity

CTAs perform better with specific language not just “Learn More”, “Read More” for example.

Use Imagery to reflect real impact

Photography should communicate real people, real places and real outcomes.

Emphasise community participation and environmental impact. Avoid overly graphic-heavy or abstract layouts.

Design a flexible system, not fixed templates

These principles are intended to guide future development, rather than define a fixed website design.

Final structure, content and functionality should be developed through a dedicated UX/UI process.

These guidelines ensure the brand translates consistently when that phase is undertaken.

Contact

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